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hand, the changes in our beliefs about the pronunciation of Latin necessitated by the new evidence are at the most minimal. For instance, Seelmann (1885) was inclined to assume a difference in quality between *a* and *a*. Lindsay (1894) felt that the evidence was insufficient. Sommer (1914) and Professor Sturtevant now positively reject the assumption; but otherwise the vowel system is the same in all four authors. The progress here lies partly in details; the description of *l* given by Professor Sturtevant, for instance, is far superior to that of Lindsay. To take another example, we may note that Lindsay dated the confusion of *u*-consonant and *b* from the beginning of the second century A. D., while Professors Sommer and Sturtevant can now carry it back into the first century. In part also the progress lies in a better understanding of the reasons for our beliefs. One way in which this result is attained is the elimination of inconclusive argument—an important, if not obvious, matter. Sometimes one might wish that the author had gone farther in this direction: thus the assimilation (page 91) *im fronte* is no proof that *f* was bilabial; nor is the close of a Lucretian line, *siccare coepit* (page 60), any indication that *oe* was still a diphthong.

The thing in the book which seems to me most questionable is the treatment of the pronunciation of the mutes (91-101). This is largely reprinted from the author's article *Tenuis and Media*, in the Transactions of the American Philological Association 48.49-62 and turns on the idea that the Greek *mediae* were voiced *fortes*. Now it is doubtful whether "voiced *fortes*" in the sense necessary for the theory can be produced at all—voiced mutes are to a certain extent necessarily *lenes*, for reasons explained by Sievers, *Grundzüge*, § 362. It would therefore have been well for the author to designate in some Modern language the sort of sound he had in mind. Then it would have been possible to discuss whether the assumption of such a sound is warranted by the designation *mediae*. Too much stress is not to be laid on such a term; it may very well mean no more than that β is not π nor ϕ , but resembles both of them. The same may be said of Quintilian's statement about the sound for which Claudius invented his letter. His words, *medius est quidem u et i litterae sonus*, are definite, but it would be rash to infer that the sound was a high, mixed, rounded vowel. Professor Sturtevant seems to favor such an interpretation (29), but he should not then compare French *u* or German *ü* (these are front vowels).

The author may be congratulated on his success in doing the thing he has chosen to do, but there arises the question whether there was not better to be done. I should answer that question in the affirmative. Like his predecessors, the author begins with each letter and discusses how it was pronounced; the best procedure would have been to draw up a list of the sounds in use at each place and period in which he was interested, and then discuss the method of representing them in writing. The result would have been, in my opinion, much greater clarity. The

author has also endeavored—"to avoid technical terms and symbols as far as possible" and has been extremely successful in his effort. By many that will be counted to him as a merit, but I must regard it as a mistake. No user of a technical handbook has a right to expect that the subject shall be presented to him in a non-technical style; it is his duty to make the effort—in linguistics the difficulty is grossly overestimated—to familiarize himself with the technical terms and symbols needed. No other science would make such a concession, and it is in my opinion a mistake for the linguist to continue to do so. That is one of the reasons why an old delusion still persists and "jeder Mensch, weil er spricht, glaubt über die Sprache sprechen zu können".

THE OHIO STATE UNIVERSITY

GEORGE M. BOLLING

Kostas Palamas, *Life Immovable*. First Part. Translated by Aristides E. Phoutrides, with Introduction and Notes by the Translator. Cambridge: Harvard University Press (1919). Pp. ix + 237. \$2.00.

Professor Phoutrides is a Modern Greek poet of some fame himself, who is also a thorough student of Ancient Greek. He was a purist¹ in his younger days, when the Gospel Riots caused by Pallis's translation of the New Testament into the vernacular stained with blood the streets of Athens (1901). I well remember the great violence that took place, leading to the death of eight or nine students, and to the wounding of some sixty of those who had barricaded themselves in the University of Athens and had sallied forth from time to time to fight the soldiers sent against them. I even saw a soldier knocked from his horse by students throwing stones taken from a pile left in the street for paving purposes. The feeling ran so high that the Cabinet finally resigned, the Metropolitan abdicated and died in exile on Salamis, and the translation was withdrawn. But times changed, and, under the influence of Venizelos and other Greek patriots who believed that Greece could never progress with an artificial language, the Demoticists prevailed over the great Sophoclean scholar, Mistriotes, and his followers, and many important writers, such as Psicharis, Pallis, Soures, Karkavitsas, and especially Kostas Palamas, wrote great works in the vernacular. Professor Phoutrides, who in 1903 himself had been among the rioters against the performance of Soteriades's vernacular translation of the *Oresteia* of Aeschylus, soon afterwards joined the ranks of the Demoticists. Now he has given us a most interesting and faithful translation of the first half of 'Η *Ἀσολεύτη Ζώνη* of Palamas², whom Eugène Clement, in the *Revue des Études Grecques*, has dared to call, 'though not famous, incontestably

¹On the contest between the puristic and the vernacular forms of Modern Greek see THE CLASSICAL WEEKLY 15.85.

²The translation of the adjective in this title by "Immovable" is unsatisfactory; the word means, rather something like 'Steadfast', 'Unwavering'. Compare Professor F. B. R. Hellens, *Classical Philology* 15.208, in a review of this book (15.205-208) which gives several extracts from the translation; one of these is paralleled by the Greek stanzas.

the greatest not only of poets of modern Greece but of all poets of contemporary Europe'. In a beautifully written Introduction, Professor Phoutrides considers in detail the life and the life-influences of Palamas, and examines his writings, with frequent quotations from his poetical works³.

Here is a sample (20) which will also help the student of the Classics to understand the application, in Ovid, *Ars Amatoria* 3.687, of the phrase *purpureos collis* to Hymettus and will give him the correct interpretation of the epithet *ιοστεφανοι*, applied to Athens by Pindar in his famous couplet, which popular writers and books still attribute to Aristophanes (so Davis, *A Day in Old Athens*, last sentence; and Savel Zimand, in *The Freeman*, quoted in the *Baltimore Sun*, December 1, 1920, etc.):

The quiet, retired, and humble life of the Lagoon with its air filled with legend was suddenly exchanged for the shining rocks of Attica and its great city, flooded with dazzling light and roofed with a sky that keeps its azure even in the midst of night. Life here is full, restless, and tumultuous as in the days of Athens of old. The violet shadows of the mountains enclosing the silver olive groves of the white plain are still the makers of the violet crown of Athens.

The poet in one of his "Hundred Voices" pictures a clear Attic afternoon in February:

"Even in the winter's heart, the almonds are a-blossom!
And lo, the angry month is gay with sunshine
laughter,
While to this beauty round about a crown you
weave,
O naked rocks and painted mountain slopes of
Athens.

Even the snow on Parnes seems like fields in bloom;
A timid greenish glow caresses like a dream
The Heights of Corydallus; white Pentele smiles
upon
The Sacred Rock of Pallas; and old Hymettus
stoops
To listen to the love-song of Phaleron's sea".

On page 79, in that part of *Life Immovable* which consists of twelve sonnets called *Fatherlands*, occur four stanzas which are worth quoting entire, not only for the two lines of the second stanza inspired by Pindar's famous adjective, but for its splendid description of Athens. It is also a typical bit of Palamas.

Sky everywhere; and sunbeams on all sides;
Something about like honey from Hymettus;
The lilies grow of marble witherless;
Pentele shines, birthgiver of Olympus.

The digging pick on Beauty stumbles still;
Cybele's womb bears gods instead of mortals;
And Athens bleeds with violet blood abundant
Each time the Afternoon's arrows pour on her.

The sacred olive keeps its shrines and fields;
And in the midst of crowds that slowly move
Like caterpillars on a flower white,

The people of the relics lives and reigns
Myriad-souled; and in the dust, the spirit
Glitters; I feel it battling in me with Darkness.

According to Professor Phoutrides, Palamas is a poet of great scholarship and learning. He is certainly familiar with Tolstoi, Goethe, Dante, Ibsen, Poe, Swinburne, Whitman, Rabelais, Hugo, Carlyle, and with the legends of all times and peoples (including Hindu and Serbian), as well as with modern national aspirations and the complex problems of the modern world. I have noticed echoes of Homer, Aeschylus, Euripides, and of Alcaeus and "Sappho of the honeyed smile, the pure" (see page 148; also page 150, in *A New Ode by the Old Alcaeus*), but in general I find very few definite imitations of the ancient Greek poets. Palamas is indeed, I believe, a great modern poet of genuine power and value whose verse "fait battre le coeur". Says Professor Phoutrides (39-40):

There is hardly an important force in the world's thought and expression whether past or present to which Palamas is a stranger. The literatures of Europe, America, or Asia are an open book for him. The pulses of the world's artists, the intellectual battles of the philosophers, the fears and hopes of the social unrest, the religious emancipation of our day, the far reaching conflict of individual and state, in short, all events of importance in the social, political, spiritual, literary, and artistic life are familiar sources of inspiration for him.

Greek art has also inspired some of the lines, such as those on the famous mourning Athena relief, the only important one we have preserved from the transitional period of Greek art, often imitated today. These lines Professor Phoutrides translates as follows (98):

The Athena Relief

Why leanest thou on idle spear?
Why is thy dreadful helmet bent
Heavy upon thy breast, O virgin?
What sorrow is so great, O thought,

As to touch thee? Are there no more
Of thunder-bearing enemies
To yield the trophies new? No pomp
Athenian to guide thy ship

On to the sacred Rock? I see
Some pain holds Pallas fixed upon
A gravestone. Some great blow moves her:

Is it thy sacred city's loss,
Or seest thou all Greece—alas—
Of now and yesterday entombed?

The book brings a thrill to one who has spent many a year in Greece and it ought to interest classical students and literary men who have not been to Greece. One should study the whole history of Greece and her accomplishments from Homer to Palamas. Literature and art are not yet dead in the land where the mountains drip with purple blood, where the sea is a mantle of violet silk, where the people prefer dreams to realities and still converse with nymphs. In the living traditions and even in the people's language, which Palamas calls a 'thrice

³Of Patras, where he was born over sixty years ago, Palamas wrote a description, part of *Life Immovable*, which is quoted, with Professor Phoutrides's translation, by Professor Hellems, in *Classical Philology* 15.207-208.

noble fairy, born of sunlight and crowned with stars', there is still some faint echo of the old love of beauty as an essential and practical thing, and not as something extra, which is the real secret of the superiority of ancient Greece to all succeeding peoples in literature and art. We owe a great debt to Professor Phoutrides for his fine poetical translation, which one reviewer, a professor of ancient Greek somewhat prejudiced against the Modern Greek language, says is superior to the original. In this volume we have only the First Half of Life Immovable (The Fatherlands, The Return, Fragments from the Song to the Sun, Verses of a Familiar Tune, The Palm Tree). Let us hope that Professor Phoutrides will soon issue the Second Half; and, as he is a poet himself as well as a scholar,—may he give us some day also versions of the best of the other Modern Greek poets.

THE JOHNS HOPKINS UNIVERSITY DAVID M. ROBINSON

Greek Life. Bibliography and Review Questions. New and Revised Edition. By F. W. Tilden. Bloomington, Indiana: University Book Store (1920).

This pamphlet contains comprehensive and helpful lists of books devoted to Greek Antiquities, Travel, Geography, Topography, Art, Archaeology, and Architecture. Review Questions on the Greek World, Ancient and Modern, and Greek Private Life, and Subjects for Themes are included. The titles here assembled should be of service to students and teachers of Greek life.

BARNARD COLLEGE,
COLUMBIA UNIVERSITY

LARUE VAN HOOK

Greek Literature in English. Bibliography, Questions on Prescribed Reading, Review Questions. By F. W. Tilden. New and Revised Edition. Bloomington, Indiana: University Book Store (1920).

In the first part of this little pamphlet the author gives bibliographies for works on Greek literature in general and also for some special periods and authors. The lists are good, on the whole, and the best books are generally given, so that the teacher who is giving a course in Greek Literature in English will find the bibliographies of convenience for himself and his students. The method followed by the compiler, however, seems to have been to make a list merely of the books pertaining to Greek literature which are found in the Indiana University Library (as a shelf number in parenthesis following each book indicates). In consequence, considerable out-of-date material is included, some recent books are missing, and late and revised editions of standard works are not always given. So e. g. only the *third* edition (1898) of Christ's *Griechische Literaturgeschichte* is cited. The complete omission of Lucian in such a course seems strange, indeed.

The second part of the pamphlet is devoted to Questions on the Prescribed Reading. These questions, generally speaking, seem altogether too detailed and often quite unimportant. They are concerned too much with the business of extracting the mere story from the student and not enough with the real meaning, ideas, and literary values of the masterpiece which has been read. General Review questions conclude the pamphlet.

For a new and revised edition the text is regretably full of misprints. Misspellings of proper names are very numerous.

BARNARD COLLEGE,
COLUMBIA UNIVERSITY

LARUE VAN HOOK

Concise Latin Grammar. By Benjamin L. D'Ooge. Boston: Ginn and Company (1921). Pp. xviii-410.

The announcement of a new work by Professor D'Ooge evokes the eager interest of practical teachers, because his name gives full confidence of sound scholarship, freedom from irritating individualism, and pedagogic worth. This new Latin Grammar is a welcome addition to the list of works associated with his name, and is not inferior, in these good qualities, to its predecessors.

Simplicity has been an especial aim in the preparation of this Grammar, but it has not been obtained by arbitrary or ill-guided selection. In accord with modern tendencies, a rather full account of word-formation is given (§§ 281-294). We note also a very short treatment of ablaut (56-57). The order of words, on the other hand, is discussed with unusual fulness and detail, and the rules are based on the most recent investigations (910-949).

Professor D'Ooge's thorough modernity, without radicalism, is illustrated in the nomenclature. As stated in the Preface (iii), "a conservative attitude has been taken, but such of the new terms have been adopted as seem likely to win general acceptance".

In several points, this book is more advanced than some of the larger Grammars. It is a pleasure to see the perfect passive participle given as the fourth principal part (212). The ablative of attendant circumstance and the ablative of accordance are recognized (457-458).

A partial correction is made of the perfect active subjunctive forms of the second person singular and first and second person plural, but unhappily only partial, for the mood-sign is marked as common in quantity (230, C, N.1, 234, A, 241, etc.). It is indisputably certain that the Romans themselves fairly often confused the forms of the perfect subjunctive and the future perfect indicative active. Yet in the subjunctive the correct quantity is long, in the indicative short. The Romans erred in each direction. If their aberration is to be recognized by the mark of quantitative uncertainty in the subjunctive, it should be similarly recognized in the indicative. Very few classes will say, very few teachers will even desire to have their classes say, '*rexerimus* or *rexerimus*, *rexeritis* or *rexeritis*'. The result will surely be that teachers who have themselves learned these forms incorrectly will permit, or direct, their classes to disregard the correct quantity. Thus the erroneous tradition will be perpetuated.

The treatment of the gerund and the gerundive is especially notable, as a model of clearness and conciseness, with sufficiently full practical directions (870-880).

In only one place do we observe a lack of clearness. In the treatment of indirect discourse, we read (887, I), "Principal clauses, when *declarative*, change the indicative to the infinitive with subject accusative". If the observant pupil ask, 'What if the verb was not indicative?', he will find no answer. Five pages further (page 332), under the special head of "Conditional Sentences in Indirect Discourse", the necessary rules are given. Nothing is finally omitted. But a simple note of reference, under the first statement, to the other would, we believe, be desirable for pupils using the book without the presence of a teacher.

Although this Grammar is intended to be "of equal service to the high-school pupil and to the college